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just as well and be more likely to get the right idea, for there is an inclination to stop when one form is found. This difficulty is even greater in *femme* which occurs at the foot of one column as *woman*, and at the beginning of the next as *wife*.

I have noted the following typographical errors: *Broussailles*, page 159 in the text, and in the vocabulary, *anesse*, *appellais*, *ces dames recoivent-elles*, *déhors*, *dorenavant*, *ecrire*, *ecrit*, *ecrivain*, *edredon*, *etaient*, *été*. The words cited from the vocabulary are used correctly in the text and *broussailles* is correct in the vocabulary.

*Brise*, which is used on page 150, is omitted from the vocabulary.

*Grognera* and *grognerons* are out of alphabetical order and will be easily overlooked.

I feel that such a vocabulary tends to make a student very dependent, as he does not need to think at all about the forms of the word, since each phrase is translated in the vocabulary.

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*GIACOSA, UNA PARTITA A SCACCHI*, edited by RUTH SHEPARD PHELPS, M.A. The University of Chicago Press. 1922.

This text is fitly described on the cover as "just the book to read at the end of a first year's course." The play belonging, as is explained in the introduction, to Giacosa's earliest period, embodies a story of romantic love such as will be likely to interest the young student. The scene is laid in a lonely castle of the Val d'Aosta in northwest Italy. To Iolanda and her old father, sitting by the fire on a rainy afternoon, there enter Oliviero and his page Fernando, the latter fresh from a daring exploit. The seeming boastfulness of the youth brings reproof from Renato and a challenge to a game of chess with Iolanda, the stake his life or the hand of the girl. Iolanda is ignorant of the wager when the game starts, but divining something portentous from the words and actions of her father and won by the ways of the youth before her, holds her hand from victory. The boy, looking into the "beautiful eyes" of the girl, likewise hesitates to press his advantage. Afraid of what may happen, Renato tries to stop the players. Fernando, however, with an avowal of his feelings, calls forth a response from Iolanda, who finally makes a move for him with her own hand, thus both losing and winning the game herself.

The book shows the careful preparation and pleasing form of the other texts in the series. The Introduction deals with the earlier part of Giacosa's life and with the sources and character of the play. Besides the usual notes and vocabulary, there are added

a "note on poetic style in Italian" and a "note on the reading of Italian verse," both of which are of value in a study of the drama. The phonetic symbols for certain sounds appear here only in the vocabulary, not in the text proper. Might it not be well, perhaps, to supply the vocabulary with a few more verb-forms—still a rather uncertain part of a student's knowledge at the end of a first year's course? Through a slip "valle" is entered as masculine.

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A *BOOK OF GERMAN LYRICS* selected and edited with notes and vocabulary by FRIEDRICH BRUNS, University of Wisconsin. (D. C. Heath & Co.)

This book is intended for the work of fourth and fifth semester German in College, and could be used in the third or fourth year in the high school. It contains poems from Goethe, Schiller, Uhland, Eichendorff, Rückert, Heine, Platen, Lenau, Möricke, Hebbel, Keller, Storm, Meier, Lilienkron—138 poems altogether. The choice of poems is made with very good taste and shows that the editor not only loves and appreciates lyrical poetry but that he has not forgotten pedagogical considerations in selecting the poems. Reproductions of three pictures of Schwind and three of Böcklin fit in very well with the poems and are certainly an addition to the value of the book.

There are several good selections of German poems to be had in this country, e. g., Klenze, Dillard, Purin & Roedder, Hatfield, etc. The first mentioned is decidedly for advanced students, the others are more elementary in character; but there is certainly room for a selection like the one of Bruns, which is especially suitable for the large crowd of students who begin German in college and have no time to take more than two years; they are students who are doing major work in other subjects and need the German language as a tool. I am just using this book of German Lyrics with a class of that kind and find it most satisfactory. It gives the students not only the best of German lyrics, but it also gives them in a general way an introduction to German literature. The editor says that his aim has been, not so much to acquaint the students with individual great poems as with the poets themselves. For that purpose the notes (35 pages) contain short introductory sketches of the poets in English which very well answer the purpose. The notes also contain explanations of difficult passages, and an occasional interpretative sentence greatly helps the understanding of a more difficult poem. The notes are short enough to leave the good teacher something to say and still they contain sufficient material to prevent the other class of teachers from going astray too far. A very slight and unimportant error seems to have crept in, page 138; Möricke was not a vicar, but a curate for eight years.